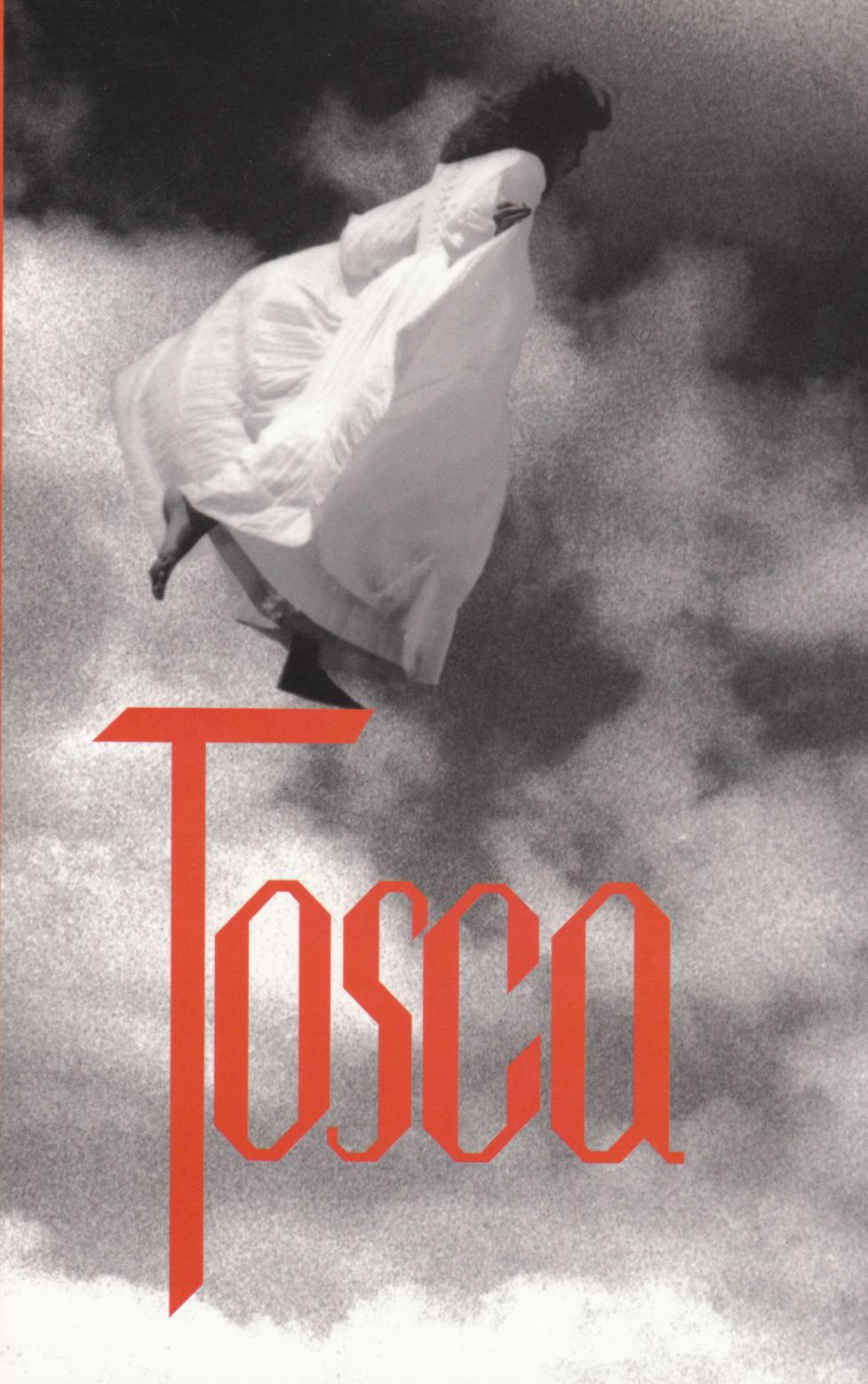


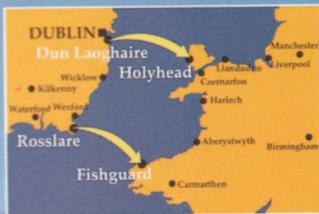
Tosca • Puccini

# Tosca



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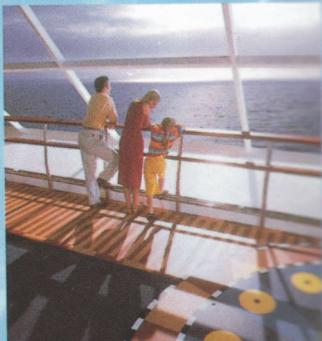
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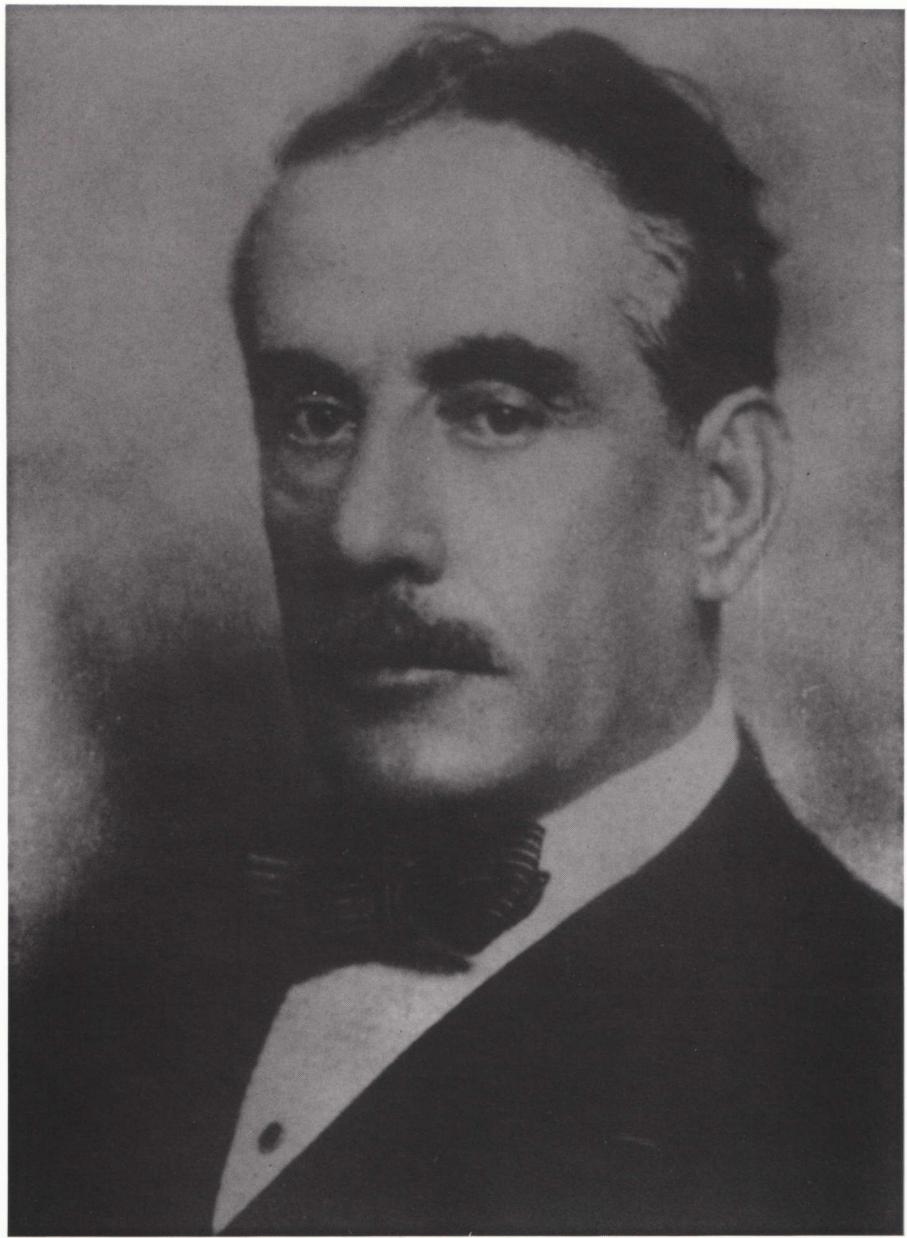


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in association with the opera houses in Rouen, Rennes, Besançon and Maastricht  
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## TOSCA

Opera in three acts  
SUNG IN ITALIAN

**Giacomo Puccini**

Libretto by Giuseppe Giacosa and Luigi Illica after the play by Victorien Sardou

Conductor      Martin Merry

Director/Designer      Eric Vigié

Lighting Designer      Eric Vigié

DGOS Opera Ireland Chorus  
Chorus Master Fergus Sheil

RTE Concert Orchestra (*Leader Michael d'Arcy*)  
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GAIETY THEATRE, DUBLIN  
April 11, 13, 15, 17, 19 and 21 1996 at 7.30 pm

There will be two intervals; one of 20 minutes after Act I  
and of 15 minutes after Act 2



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Artistic Director Dorothea Glatt  
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Grant-aided by the  
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# CAST

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<i>Floria Tosca, an opera singer</i>	Jane Thorner
<i>Mario Cavaradossi, a painter</i>	Paul Lyon
<i>Baron Scarpia, Chief of Police</i>	Max Wittges
<i>Cesare Angelotti, an escaped political prisoner</i>	David Stephenson
<i>The Sacristan</i>	Peter McBrien
<i>Spoletta, a police agent</i>	Peter Butterfield
<i>Sciarrone, a gendarme</i>	Desmond Capliss
<i>A Gaoler</i>	Charles Munro
<i>A Shephed Boy</i>	Deirdre Masterson

<i>Répétiteur</i>	Raoul Grüneis
<i>Production Manager</i>	Eric Grattan
<i>Company Manager</i>	Donal Shiels
<i>Stage Manager</i>	Carrie Rooney
<i>Assistant Stage Manager</i>	Michele Daly

*Tosca* was first performed at Teatro Costanzi, Rome, on January 14, 1900.

The first Dublin performance, sung in English, was at the second Theatre Royal in 1910. The first DGOS production, sung in English, was at the Gaiety Theatre on November 5, 1941.



*The striking poster at left was designed to publicize Tosca's premiere at the Teatro Costanzi, Rome, in January, 1900.*

# HELL AND DAMNATION!

A coincidence of history, 1896 saw the birth of both cinema and *Tosca*. At that time, with the films of Méliès allowing the discovery of a fantastic and burlesque world, Puccini's *Tosca* plunged contemporary society into the beginnings of a new style: drama set to music. Never before, had a dramatic libretto benefited, from such perfectly balanced and striking musical sustenance. With a subtle mixture of realism and nightmare, love and jealousy, pleasure and torture, morality and satanism, *Tosca* from its 'birth', couldn't deny the existence of its little brother - cinema....they go so well together! What a pleasure to approach a work where the composer offers you so many keys to open up so many doors! From the attack of the opening bars (which are taken up again in Scarpia's leitmotif) the tone is set; the shadow of a monster lurks in the church, and this shadow hovers over the opera until the final chords. Can we, as Tosca believes, physically eliminate the demon and thus think we have won the fight? Even in death, Scarpia will triumph and will bring down with him all the protagonists of the drama. He is the central character of the piece, Scarpia-Satan: the same fight.

*Tosca* is a strong, powerful work, on the edge of madness. Its world fluctuates in each of the three acts with an almost cinematographic inspiration. The first act, set in the church - the house of God, a house of silence, a place of respect where love is at its strongest. In the Cavaradossi-Angelotti scene, we see love of ones fellow man; with Cavaradossi and Tosca, we see the love of two creatures who adore each other, two artists with their respective sensibility. Then Evil is unleashed, cold, calculating, vicious Evil, which through its presence, profanes the sacred place and in its satanic delirium, sees *Tosca*, its prey, as she appears to his eyes in the most negative form - as the Madonna!

The second act, in Scarpia's rooms -death's antechamber - where the Beast hides out. From this lair of clinical and elaborate aestheticism, nobody emerges alive. This is where he thinks, where he loves, where he dismembers his prey - this is where he 'dies'!

In the third act, - on the platform, we have death. A simple place between heaven and hell, this is where life ends. Lives end. The hellish plot has devoured all the protagonists in the film. Nobody will survive Scarpia who, delivering a final kick in the teeth for fate, laughs in the face of this God whom *Tosca* implores because, ultimately, isn't Evil the stronger force?

Eric Vigié 1996

## FIVE-WAY PRODUCTION OF *TOSCA* IS A EUROPEAN FIRST

This staging of Puccini's *Tosca* is part of a unique five-way co-operation between DGOS Opera Ireland and four other European companies. The production, designed and directed by Eric Vigié, has already been seen at the Théâtre des Arts, Rouen; Opéra Théâtre, Besançon and Opéra de Rennes. After Dublin it goes to Opera Zuid in Maastricht.

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# A VERISTIC SUBJECT PAR EXCELLENCE

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Victorien Sardou (1831-1908) was a born man of the theatre, with a sure instinct for what would be stunningly effective on the stage. Indeed, the creating of sensational effects was, as with his more celebrated predecessor Eugene Scribe, Sardou's overriding aim as a playwright. Well-constructed plots that kept the spectator constantly in suspense, *coups de theatre* and clever dialogue —these were the positive features of his prolific output. But there was no poetry, no depth of thought in his dramas: they contained no spiritual, moral or social message: "Sardoodledom" was the unflattering term that Shaw coined for this kind of play. Many of Sardou's works centre on the heroine and were written specially for the celebrated Sarah Bernhardt—it was during a Bernhardt tour in *La Tosca* (Sardou's title) that Puccini saw the play in Florence in October 1895. After its first performance, in Paris on 24 November 1887, accusations of plagiarism were levelled at the author, who was in fact none too scrupulous about borrowing others' material. In the case of *La Tosca*, however, he defended himself by stating that as an avid reader of history—virtually all his plays have historical backgrounds—he had found his subject in an episode that actually occurred during the religious wars in 16th-century France: it was at Toulouse that the Catholic Connétable de Montmorency promised a Protestant peasant woman that he would spare her husband's life if she gave herself to him. The woman consented, and her reward the next morning was to see her husband's body dangling from the gallows.

Sardou's *Tosca* is melodrama, but it is melodrama *in excelsis*. Sex, sadism, religion, art and politics are its ingredients, and the dish is served up on a historical platter—Napoleon's invasion of Italy and his battle at Marengo on 14 June 1800. Yet the play is not without character drama: the whole tragedy springs from

Tosca's abnormal jealousy and Cavaradossi's strong anti-Royalist, republican feelings. Its action unfolds like a thriller, and the torture scene, the execution, an attempted rape, murder and two suicides are *Grand Guignol* with a vengeance. By the final curtain, the body count is four—Angelotti, Scarpia, Cavaradossi and Tosca; and, as Puccini jokingly remarked after a session with the playwright, "Perhaps Sardou will insist on killing Spoletta too." After the first production of *La Tosca*, Sardou was nicknamed "the Caligula of the theatre".

What prompted Puccini, after the *tragedie larmoyante* of his two previous operas, to turn to a subject of such realistic brutality as *La Tosca*, whose characters are little more than puppets enmeshed in a highly clever and well-laid plot? The answer lies in the growing vogue which realistic opera, initiated by *Carmen*, began to enjoy in the 1890s. Bruneau was its main representative in France. Its flagbearers in Italy were Mascagni, Leoncavallo and Giordano: this was the movement known as *verismo* (the Italian word means "realism"). Puccini was not a verist *pur sang*, but he had no wish to lag behind his rivals; *La Tosca* presented him with a veristic subject *par excellence*. True, it did not deal with contemporary events, as the creed of *verismo* initially called for, but it allowed "full play to the machinery of emotion and passion", passion at white-heat, as Zola, the principal exponent of literary realism, had postulated. Moreover, the character of Scarpia, chief of the Roman secret police, introduces a psychologically interesting mixture of devil and satyr, of pure evil and pure lust. With this element and with its succession of "strong" situations set in a sombre, oppressive atmosphere, which in Puccini's opera is made suffocatingly claustrophobic, *La Tosca* furnished all the essential requirements for veristic opera.

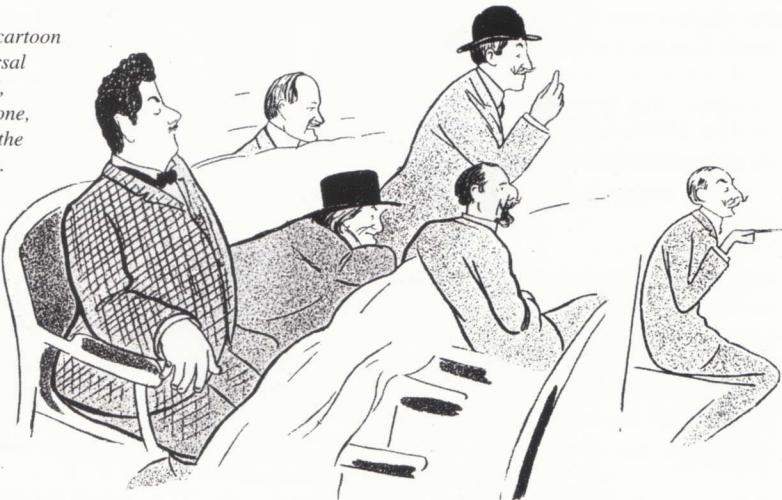
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Sardou's play is close-knit in structure, and its action progresses with an inexorable logic, every detail cunningly calculated. But, if it was to yield the kind of libretto that Puccini needed, it had both to be loosened up to make room for the insertion of lyric-poetic episodes, of which there are none in Sardou, and to be considerably compressed to render it suitable for operatic treatment. The measure of compression is seen from the fact that Sardou has 23 characters, Puccini only nine; the play has five acts, the opera three. Sardou's historical sub-plot, which Puccini considered mere trappings, was all but eliminated, and the action focused entirely on the three protagonists. Thus the play's second act, with its magnificent stage spectacle, complete with the appearance of such historical figures as Maria Carolina, queen of Naples, and the composer Paisiello, was excised; but a vestige of it remains in the opera, in the cantata which Tosca sings off-stage to celebrate the supposed victory over Napoleon by the Royalist General Melas. The events of Sardou's Act III, which plays at Cavaradossi's country villa, as well as the great scene *a faire* between Tosca

and Scarpia in Act IV, were deftly transferred by Puccini's librettists, Luigi Illica and Giuseppe Giacosa, to Act II of the opera. Furthermore, the two scenes of Sardou's Act V were telescoped into a single scene on the platform of Castel Sant' Angelo as the opera's final act. Illica achieved a theatrical masterstroke by showing Cavaradossi's execution, with Tosca watching nervously, whereas in Sardou she stays behind in the cell and only *hears* the volley of shots fired off-stage. Admittedly, Puccini's collaborators were at the same time guilty of sketchy characterisation, implausibilities and unmotivated detail; yet his music succeeds in covering up what might be serious defects in a spoken drama, and *Tosca* emerges as the most concentrated and the most immediately dramatic of his full-length operas. Also, the fact must not be ignored that the work preserves, to an even greater extent than Sardou's play, the classical unities of time, place and action—the plot of the opera unfolds in Rome within twelve hours — thus heightening subliminally the spectator's impression of utmost concentration.

Mosco Carner

*A contemporary cartoon  
of a Tosca rehearsal  
featuring Puccini,  
Sardou and Mugone,  
the conductor of the  
first performance.*



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# TOSCA



LIBRETTO DI V. SARDOU  
L. ILICA - G. GIACOSA  
MUSICA G. PUCCINI  
DI G. RICORDI & C. EDITORI

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# SYNOPSIS

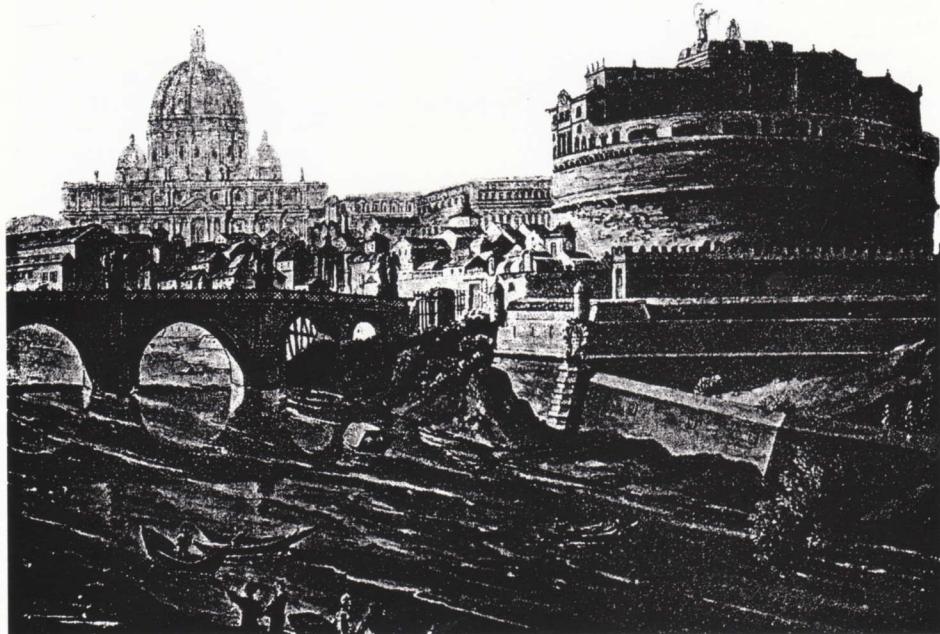
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## ACT ONE

Three rising *fff* chords, depicting the menacing character of the police chief Scarpia, are followed immediately by a downward cascade heralding the approach of Cesare Angelotti, a political prisoner who has just escaped from the Castel Sant' Angelo in Rome. As he bursts into the church of Sant' Andrea della Valle he looks furtively around him. He sees that there is a large painting covered with a cloth and surrounded by the painting materials of its artist, Mario Cavaradossi. He also sees the Attavanti family chapel with its iron gates, but it is a statue of the Madonna that he makes for, and at its base he finds the key that his sister, the Marchesa Attavanti, had left for him. Just as he lets himself into the chapel, the Sacristan enters the church complaining to himself about his new role as assistant to Cavaradossi. He is interrupted, first in

his bustling about by the ringing of the Angelus bell and then in his praying by the arrival of Cavaradossi. When the painting of Mary Magdelene is uncovered, the Sacristan is horrified to see that the face is that of the blond, blue-eyed girl who has been a regular visitor to the church during the last few days. Cavaradossi agrees that she was the model, but takes from his pocket a medallion and compares the face of the singer, Flora Tosca, he sees in it with that in his painting (*Recondita armonia*). After a while the Sacristan leaves, reminding Cavaradossi as he goes not to forget his basket full of provisions.

As soon as the Sacristan has left, Angelotti, thinking that the church is again empty, comes out of the chapel. When he sees Cavaradossi he recognises him as a friend and



*The Castle of Sant' Angelo*

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supporter of the republican cause, but before he has had time to explain himself, a woman's voice is heard outside. It is Tosca, come to see Cavaradossi. Cavaradossi hurriedly sends Angelotti back to the chapel with the basket containing food and wine and then opens the door to admit Tosca. Having heard whispering and being of a jealous nature, Tosca immediately jumps to the conclusion that her lover has been seeing another woman. Cavaradossi manages to persuade her that he has not and soon they are looking forward to being alone at Cavaradossi's villa once the concert in which she is to sing that evening is over (*Non la sospiri la nostra cassetta*). Just as she is leaving she catches sight of the painting. Realising that the face is that of the Marchesa Attavanti, she berates Cavaradossi again for his unfaithfulness. Again he calms her down, this time praising her beautiful eyes (*Quale occhio al mondo*).

Once she has gone, Cavaradossi returns to the chapel to discuss how best to hide Angelotti from the dreaded chief of police, Baron Scarpia. Cavaradossi offers his villa as a hiding place, pointing out that there is a well in the garden which leads to a secret passage in which Angelotti would be quite safe. The Marchese had also left her brother a bundle of woman's clothing, but as Cavaradossi's house is nearby, they decide that disguise will not be necessary at this stage.

As they are about to leave they hear from the castle the sound of the cannon, which tells them that Angelotti's escape has now been discovered. There is no time to lose. They have just gone when the Sacristan rushes in with the news that Bonaparte has been defeated in battle. Suddenly the church fills with priests and children and they all join noisily in celebrating the victory. The Sacristan tells everybody that there is to be a special cantata sung by Floria Tosca that evening in the Farnese Palace and, more immediately, a Te Deum in the church. At the height of the hubbub, Scarpia enters with Spoletta and other policemen. He enlists the help of the frightened Sacristan to search for signs of the escaped prisoner. They soon discover a fan in the chapel on which Scarpia

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notices the Attavanti crest. He also recognises the face in the painting. When they find the empty basket they realise that not only has Angelotti been there, but that Cavaradossi has helped him escape. At this point Tosca hurries in looking for her lover. Scarpia takes advantage of the situation. First he praises Tosca for her piety and then, by pointing to the portrait and showing her the fan, rekindles her jealousy. Thinking that Cavaradossi has taken the Marchesa to his villa Tosca rushes off, as Scarpia hopes she might, and is followed at a discreet distance by Spoletta and three policemen.

Scarpia kneels in prayer as a Cardinal passes and the Te Deum begins, but his mind is on other things. Not only will he have the pleasure of punishing Cavaradossi later that evening, but he has decided that he will also lure Tosca to his arms and make her yield to him.

INTERVAL - 20 minutes

## ACT TWO

In his room in the Farnese Palace, Scarpia is taking supper while he waits impatiently for his men to return with both Angelotti and Cavaradossi. He is musing on their imminent execution and also wondering if Tosca has arrived for the evening's concert. The sounds of an orchestra can be heard from a lower floor of the Palace, where the Queen of Naples is giving a party, but he hears no singing. Scarpia sends a note down to invite Tosca to join him after she has sung her cantata. He is sure she will come (*Ella verrà*) and he contemplates the pleasure he will obtain from seducing her, a pleasure that will increase the more she rejects him.

When Spoletta arrives he tells Scarpia how he followed Tosca to Cavaradossi's villa, could not find Angelotti, but arrested Cavaradossi, believing him to know more than he would say. Cavaradossi is brought in and Scarpia begins to question him, politely at first. Cavaradossi is disdainful and denies

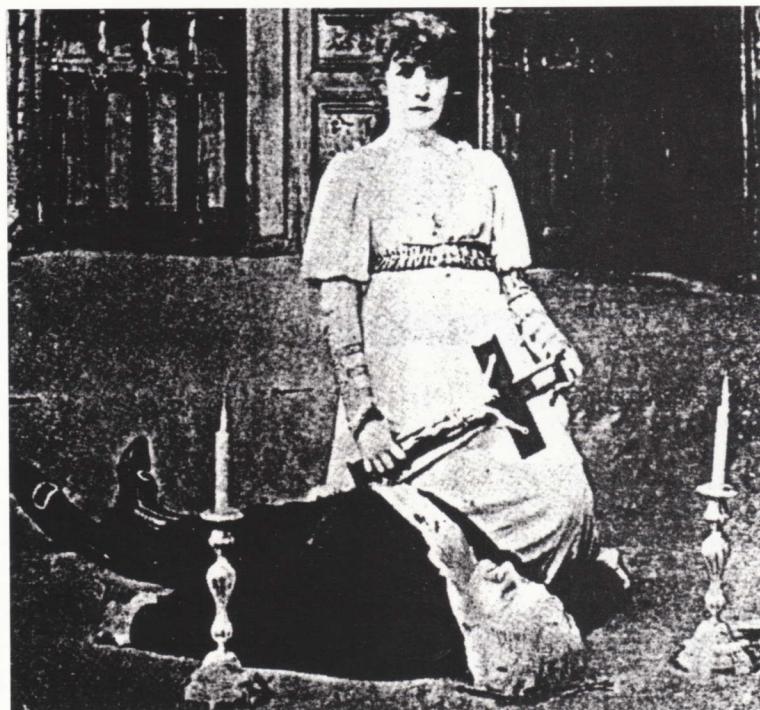
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everything that is put to him. During this interrogation Tosca's voice is heard from below, until Scarpia angrily shuts the window. As the interview reaches its climax, Tosca rushes in and runs to embrace Cavaradossi, who tells her in a whisper to say nothing. Scarpia orders Cavaradossi to be taken away and then turns his attention to Tosca.

To begin with, Tosca obeys her lover's command and tells nothing, but as yet she is unaware of what is happening in the room to which Spoletta has taken him. When she learns that he is bound hand and foot and that at every denial a metal band fixed around his head is screwed tighter, she begins to weaken. Scarpia orders that the torture should stop and allows Tosca to get close enough to the door to speak to Cavaradossi, who again entreats her to keep silent. Although Tosca tries to prevent him doing so, Scarpia orders that torture be continued, letting her see for herself the results of it. As he

had hoped, this proves more than she can bear and she tells him that Angelotti is in the well in the garden. By this time Cavaradossi has fainted. He is dragged out of the torture chamber and as he revives a little he asks Tosca if she had kept their secret. She tells him that she has, but her deception is short-lived, for Scarpia, who has been listening to them, calls out loudly to Spoletta to go and look in the well in the garden. Cavaradossi is horrified that Tosca has betrayed him and curses her. At this moment news arrives that Bonaparte has in fact won the battle of Marengo and has not been defeated as was previously thought. Cavaradossi summons up the strength to acknowledge this victory before being dragged off to await his execution.

Left alone with Tosca, Scarpia's thoughts return to seduction. He tells her that his desire for her has increased as he has watched her fight for the life of her lover (*Gia, mia*



*Sarah Bernhardt in Sardou's La Tosca*

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*dicon venal*) and that the only way that Cavaradossi can be saved is for her to yield to this desire. With the sound of the drums that anticipate Cavaradossi's execution in her ears and realising that she has to give herself to Scarpia in order to save her lover, Tosca muses on her life, which has been lived for art and love, and prays to be delivered from this terrible situation (*Vissi d'arte, vissi d'amore*). Before Scarpia can make another move, Spoletta returns with the news that Angelotti killed himself as soon as he was discovered. When he tells Scarpia that all is now ready for the the execution of Cavaradossi, he is surprised to learn that the prisoner is not to be shot after all. Scarpia tells him to arrange a mock execution, adding that it should be like the one for Count Palmieri. Once Spoletta has gone, Tosca manages to gain a few more moments by asking Scarpia for a safe-conduct to enable Cavaradossi and herself to escape after the mock execution. While he is writing it, Tosca picks up a knife from the supper table and when he approaches her with a cry of: "Tosca, now you are mine at last!" (*Tosca, finalmente mia!*), she stabs him, screaming: "This is the kiss of Tosca!" (*Questo è il bacio di Tosca!*). Before she leaves with the safe-conduct, which she has had to wrench from his stiffening grasp, she places two candles on the floor beside his head and lays a crucifix on his breast.

INTERVAL - 15 minutes

### ACT THREE

As dawn begins on break over Rome, a shepherd boy can be heard passing by with his sheep. On the top of the Castel Sant' Angelo everything is ready for the execution. Cavaradossi is led up to the platform. The gaoler writes his name in the register and tells him he has an hour to wait. Cavaradossi rejects the services of a priest, but asks permission to write a last letter to Tosca. Memories of the happy times they shared flood in on him as he writes (*E lucevan le stelle*) and he bursts into tears. While he is still weeping, Spoletta leads Tosca on to the

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platform and she goes to Cavaradossi and gently raises his head. She shows him the safe-conduct and explains how she obtained it. When she tells him how she killed Scarpia, he takes her hands in his (*O dolci mani*) and praises their purity and gentleness. Tosca also tells him about the mock execution and how he must fall down when the soldiers fire at him with their unloaded guns. After they have expressed their undying love for each other (*Amaro sol per te m'ere il morire*), Tosca repeats the instructions and adds that after the shots have been fired he must not get up until she tells him to.

Cavaradossi is offered a blindfold, but he refuses it. The firing squad take aim and prepare to fire. Tosca becomes impatient because it all seems to be taking so long. Suddenly the shots ring out and Cavaradossi falls to the ground. Tosca comments on his skill as an actor, so realistic was his performace. When the soldiers have left, Tosca goes over to help Cavaradossi to his feet, but she finds that Scarpia has tricked her and that the guns had indeed been loaded. As she is sobbing over the dead body of her lover, voices from below indicate that Scarpia's body has been discovered. Spoletta and a crowd of others appear on the platform and rush towards Tosca, for they know that she is the murderer. She springs to her feet, pushes Spoletta out of the way and runs to the parapet. As she jumps to her death from the battlements, she cries that she will confront Scarpia before God (*O Scarpia, avanti a Dio!*).

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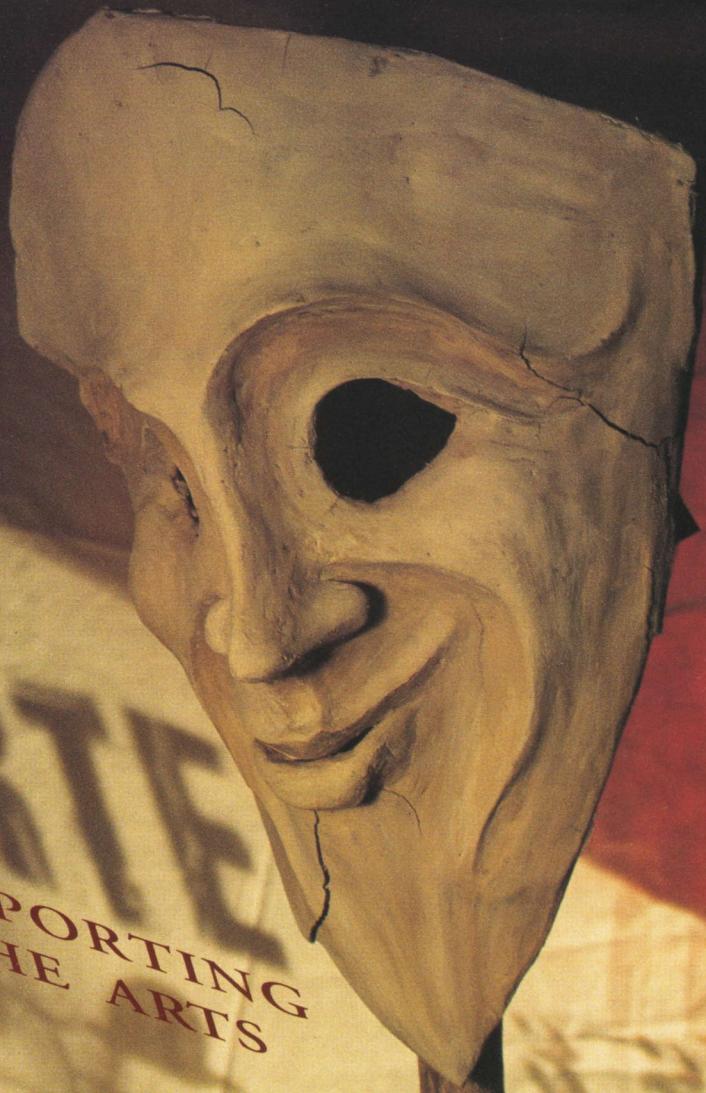
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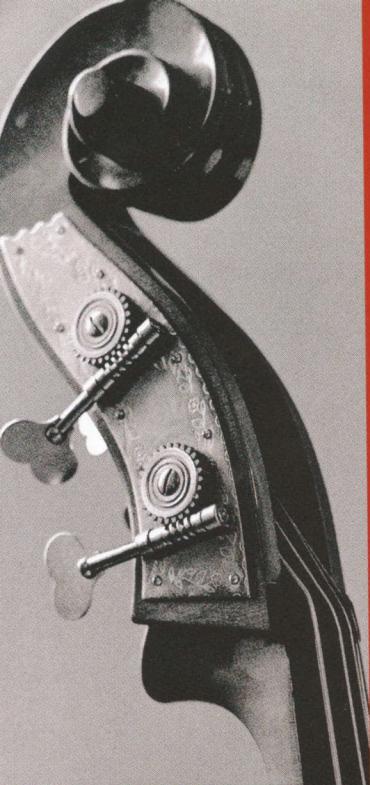
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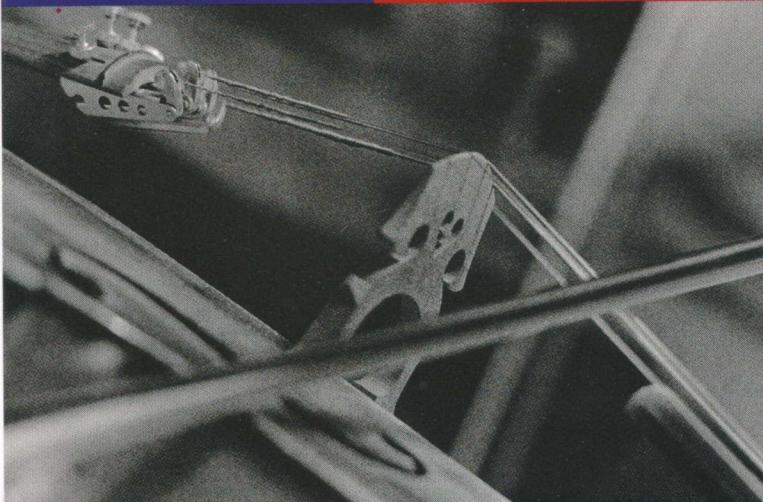
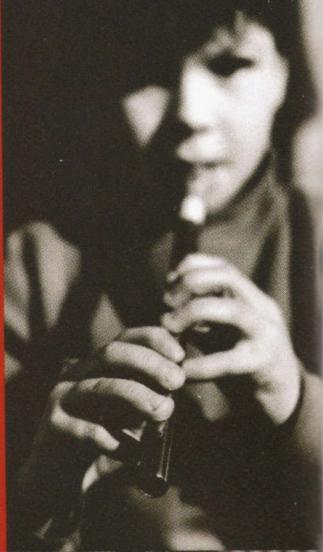
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# SCOTTO ON TOSCA

'Because everything is very short, I would advise you to think about what you are about to say, before opening the mouth. Sing the first bars in your head. The beginning of *Vissi d'arte* is particularly delicate. The only way to approach it is *dolcissimo*. Don't use too much voice and use a light vibrato, just to round the word *Vissi*. With *Vissi d'amore*, on account of the 'd', don't give the impression of leaping. Stay *legato*. At the end of the aria, on the piano on *signor*, push with the stomach so as you don't lose breath control. Take a little pause before finishing the *perche me ne rimunerai cosi*.

### Verismo singing:

When I was a student, verismo had such a bad reputation that throughout my career, I felt myself obliged to rediscover it, then to let it be rediscovered my way, by presenting it in a new light to the audience. My aim is not to recapture the work as it was when it was written. That would be impossible, since the meaning of the music is no more eternal than we are. Even if we recreate meticulously the original musical conditions, we could not reproduce the audience of the era. The authenticity of a performance lives in the tension between the musical sensibility prevalent in the period of its creation and the demands of our time. Traditions always need to be renewed.

In verismo, the emotions are equally numerous as in romanticism or in Verdi, but they are condensed. That is the reason why it is difficult for a young singer to approach roles like *Manon Lescaut*, *Tosca*, *Adriana Lecouvreur*, *Suor Angelica*, *Butterfly* and even *Mimi* in *La Bohème*.



Renata Scotto as *TOSCA*

You have to learn, for at least ten years, how to use the voice, giving only when necessary. It's the only school: *bel canto!*'

Renata Scotto,  
selected remarks,  
collected by Georges Gad,  
in an extract from *Monde de la  
Musique*, October 1991

# Before you make up your mind,

## Open it.



# THE BELLS OF TOSCA

'It was in Florence where I once saw Sarah Bernhardt in the Sardou tragedy. Her acting impressed me enormously, as much as the projection of her voice. Stradivarius-like, it reached the most distant recesses of the room. Nevertheless, that day, it didn't occur to me to write an opera based upon the Sardou tragedy. It was at Franchetti's request that Illica wrote the libretto which he used later.'

It was Verdi who first recognised the dramatic possibilities of the text: he thought that it had to be put to music; but he felt, that he was too old to do it. I wasn't present during this conversation, it was Ricordi who told me about it. It was also he who had the idea that it should be me and not Franchetti who should compose the opera. We were at that time in Lucca.

The moment when Ricordi had finished his account, the bells of the church in Lucca, started to ring. He leaped up onto his chair and cried: 'Giacomo, the church bells, there's your prelude for *Tosca*!'

I started work immediately. The calm atmosphere of Torre del Lago was ideal for *La Boheme* and *Manon*. I wrote each note of these two operas here, in this room. But I felt that I had to find a more hostile landscape than this, for the cruel and pitiless Scarpia and I chose Chiatri, a tiny village high in the mountains, not far from here. I knew the place, having spent many long weeks there in my childhood, in an old, run-down, romantic house, belonging to my uncle. Later, I bought and restored it. Elvira, my wife, protested violently at being constrained to live in a place so abandoned by God; but I, I found there the peace of

which I had a great need. Elvira told Ricordi: 'Giacomo is giving life to *Tosca*, and in so doing, he is killing me'.

One day, a goat-herdsman brought me a telegram from Ricordi: 'Come immediately. Sardou is waiting for you in Paris. He would like to talk to you about *Tosca*'.

Only such a summons could chase me from my eagle's nest. The interview with Sardou was nevertheless deceptive; he didn't bring anything important that I couldn't have found myself. Many ideas about the libretto came from me. The atmosphere of the church, for example, is based on my own knowledge of the church. I brought several changes to the Illica and Giacosa version of the Sardou tragedy. According to the original libretto, Cavaradossi should sing an emphatic farewell song. I realised that a man who had no more than an hour to live, would not spend it in such a way, and that is why I wrote the text of his aria myself: '*E lucevan le stelle* ' (And the stars shone).

I really wanted to know the exact sounds of the church bells. It is for this reason that I have made a trip to Rome, where many days later, I stayed seated on the steps of the fountain in front of St Peter's Cathedral, solely to listen to the bells. The main bell chimed in 'Mi'. I had on me some manuscript, and I noted down the sound of the bells, such as they are heard in the opera.'

Giacomo Puccini, in an interview with Arthur. M. Abell, an extract from 'Interviews with great composers', ed. Dauphin, 1982. English translation by Fidelma Kelly.

blah blah blah de blah blah blah  
blah de blah blah blah blah de blah  
blah blah blah de blah blah blah blah  
de blah blah blah de blah blah  
blah de blah *Elvis is alive* blah blah de  
blah blah blah de blah blah blah  
blah blah de blah blah de blah  
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### PETER BUTTERFIELD / Tenor (Canada) – Spoletta

Began his musical training in Canada before becoming a treble at King's College, Cambridge. Later, he took a degree at McGill University, Montreal and continued his vocal studies in Manchester.

He has worked with many eminent conductors throughout Europe and North America and his concert engagements have included *The Dream of Gerontius* in Canada, Evangelist in Bach's *St John Passion* in

Paris and Montreal and Mozart's *Requiem* in Germany. Recent operatic roles include Ferrando in *Così fan tutte* in London and the Sorceress in *Dido and Aeneas* in Paris.



### DESMOND CAPISS / Baritone (Ireland) – Sciarrone

A winner of the Dermot Troy Trophy and the Oratorio Cup at the Feis Ceoil, he has been a professional chorister with Wexford Festival Opera and DGOS Opera Ireland and a member of the National Chamber Choir, with whom he has also appeared as soloist. He sang the baritone part in Nielsen's Third Symphony with the National Symphony Orchestra at the NCH as well as on the Naxos recording of the work and he has also appeared as soloist in Faure's *Requiem* and Orff's *Carmina Burana*. Future engagements include Puccini's *Madama Butterfly* at this year's RTE Proms.



### RAOUL GRÜNEIS (Germany) – Répétiteur

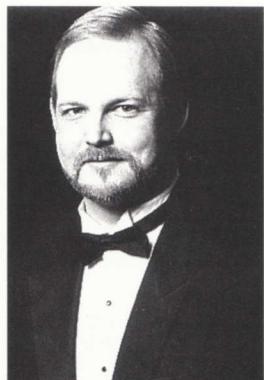
Born in Würzburg, he studied piano and 'cello before entering the Berlin Academy of Music where he concentrated on piano, composition and conducting. He also participated in Lied courses conducted by Aribert Reimann and Dietrich Fischer-Dieskau. After working with Leonard Slatkin he became assistant to Donald Runnicles at Freiburg. Alongside his duties as chief conductor with the Freiburg Academic Orchestra, he has worked with orchestras in Germany, Romania and the Czech Republic as well as assisting at the Bayreuth Festival.



## BIOGRAPHIES

### PAUL LYON / Tenor (USA) – Mario Cavaradossi

Born in Kansas City, he is a graduate of Central Missouri State University and holds a Master of Music from Northwestern. He made his professional debut as an apprentice at Central City Opera. In the United States he has appeared at New York City Opera (as Cavaradossi) and with opera companies in Cleveland, Carolina, Columbus, Connecticut, Palm Beach, Milwaukee, Buffalo and Syracuse. Currently leading tenor in Bonn, he has also appeared at La Scala Milan and in England, Spain, New Zealand, Canada and Mexico. His repertoire includes Puccini's Dick Johnson, Cavaradossi, Calaf and Pinkerton as well as Polione, Manrico, Radames, Don José, Turridu, Steva (*Jenůfa*), Florestan, the title role in *Les contes d'Hoffmann* and Berry in Gomes' *Il Guarany*. He is also a frequent concert performer whose credits include an appearance as tenor soloist in Beethoven's Ninth Symphony at Carnegie Hall.



### PETER McBRIEN / Baritone (Ireland) – Sacristan

One of our most versatile singers, with a very broad repertoire in concert, oratorio and opera, in which he has undertaken over forty roles. Those for which he has received most critical acclaim are Mozart's Figaro, Count Almaviva and Don Giovanni; Verdi's Rigoletto and Germont; Puccini's Sharpless and Schaunard; Strauss's Faninal and Wagner's Biterolf. Abroad, to date, he has sung in France, Germany, Switzerland, Belgium, the Netherlands, the USA and Italy, where he returns later this year for a concert in Rome. In 1997 he is scheduled to undertake a concert tour in Australia.



### DEIRDRE MASTERTON / Soprano (Ireland) – Shepherd Boy

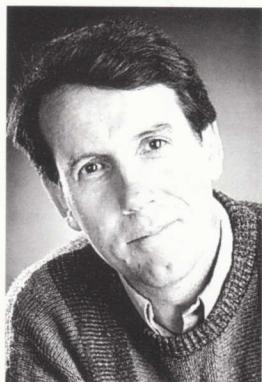
From Gorey in Co Wexford, she studied singing with Alan Cutts at the Wexford School of Music before becoming a full-time vocal technique pupil with Dr Veronica Dunne at the Leinster School of Music in Dublin, where she also studies speech and drama with Marjorie Williams. At a Singschul in Munich, she was one of four pupils awarded scholarships to study privately with Astrid Varnay. She was one of the youngest ever winners of the Silver Rose Bowl at the Feis Ceoil where she also won the Dramatic Cup in 1993 and the Geoghegan Cup and Gervase Elves Award in 1994. In that year, too, she was critically acclaimed for her performances in the Opera Scenes at Wexford Festival and made her professional debut doubling the roles of Sandman and Dew Fairy in the DGOS Opera Ireland production of *Hänsel und Gretel*. She returned last year to sing Inez in *Il trovatore*.



## BIOGRAPHIES

### MARTIN MERRY (UK) – Conductor

Studied music at Durham University and at the Guildhall in London where he was awarded the Ricordi Conducting Prize for opera as well as the Guildhall Conducting Prize. He has conducted the Hallé Orchestra, the Royal Liverpool Philharmonic, the Scottish Royal Orchestra, the London Mozart Players, the Israel Chamber Orchestra and the Jerusalem Symphony Orchestra. In 1978 he founded the Chester Summer Music Festival and was its Artistic Director until 1985. He has conducted opera at Wexford Festival, Marseilles Opera, New Israeli Opera, English National Opera and Opera Factory. From 1989 to 1991 he was staff conductor in Aachen, Germany and he conducted the award-winning production of the Bizet/Hammerstein *Carmen Jones* at London's Old Vic in 1991/92. He was Head of Music for the 1994 season of Bath and Wessex Opera. Last year he made his debut at the Royal Festival Hall and also conducted the opening gala concert of the Swansea Year of Literature Festival.



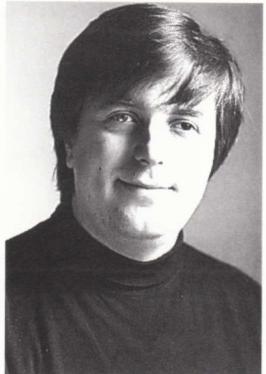
### CHARLES MUNRO / Baritone (UK) – Gaoler

Born in Portree on the Isle of Skye, he studied at the Royal Scottish Academy of Music and Drama (1990-94) and at the Royal College of Music (1994-95). He has won two singing prizes, the Highland Scholarship and the Margaret Dick Award, and attended master classes with Robert Tear, Thomas Allen, Diane Forlane and Roger Vignoles. At college he sang Shaunard, Germont and Count Almaviva as well as the Clock in *L'enfant et les sortilèges* and Sam in Bernstein's *Trouble in Tahiti*.



### FERGUS SHEIL (Ireland) – Chorus Master

Born in Dublin, he studied music at Trinity College and has studied conducting with Leon Barzin in Paris. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. He has also directed contemporary works for Opera Theatre Company. Since 1989 he has conducted student, amateur and youth orchestras throughout Ireland and last year he won the BRI Conducting Competition in the UK. He was subsequently engaged by the RTECO, with whom he has already made a number of broadcasts of music by young composers as well as being signed up for a concert at the NCH in August, and he recently made his UK debut with the Northern Sinfonia in Durham.



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### DAVID STEPHENSON / Baritone (UK) – Cesare Angelotti

Born in Aberdeen, he trained as an electrical engineer before entering the Royal College of Music in 1987, where he won many prestigious first prizes. His wide repertoire embraces Verdi's *Macbeth*, Mozart's *Count Almaviva* and Bizet's *Escamillo* as well as leading baritone roles in operas by Britten, Weber, Gounod, Vaughan Williams and Lehár. Last December he was an impressive Alidoro in DGOS Opera Ireland's production of Rossini's *La Cenerentola*. In oratorio he has sung in Bach's *Magnificat* and both Passions, Brahms' *German Requiem*, Coleridge-Taylor's *Hiawatha*, Elgar's *The Apostles*, and Masses by Haydn, Rossini, Liszt, Fauré and Schubert. He has also sung in Handel's *Messiah* under Claudio Scimone in St. Mark's Cathedral in Venice. He has appeared as soloist in a programme of Christmas music for Grampian Television and recently sang in Stephen Storace's *No Song, No Supper* on BBC Radio 3.



### JANE THORNER / Soprano (USA) – Flora Tosca

A native of Seattle, her first operatic engagements were in Switzerland and in Vienna, where she appeared as soprano soloist in Pfitzner's oratorio *Von deutscher Seele* and as the Princess in a concert performance of Schreker's *Das Spielwerk*. 1984 was a busy year for her, one in which she sang in concert with the Berlin Philharmonic as well as with the Bamberg, Santa Cecilia (Rome), RAI (Milan and Turin) and RTVE (Madrid) orchestras. She also appeared with the Metropolitan Opera in Tokyo and at the Lucerne Festival. Her wide repertory includes Wagner's *Senta*, *Sieglinde* and *Gutrune* as well as Verdi's *Abigaille*, Strauss's *Salomé*, *Leonore* in *Fidelio* and the title role in Cherubini's *Médée*. She also participated in the first German production of Nigel Osborne's *The Electrification of the Soviet Union* and has recently performed *Helmwige* in *Die Walküre* at the Paris Châtelet and the title role in *Ariadne auf Naxos* in Lyon.

She is also a versatile concert singer.



### ERIC VIGIÉ (France) – Director/designer

Having studied music at the Nice Conservatoire, he opted to pursue a career in production with further courses of study at the Curtis Institute and subsequently worked with Gian Carlo Menotti in Spoleto and at the Paris Opéra. Since 1982 he has been an Assistant Producer at Nice Opéra, involved in all their productions and working with such famous names as Del Monaco, Mesquich, Ionesco, Auvray, Médecin and Wallmann. In 1991 he produced *Ascanio in Alba* during the Mozart season as well as producing and designing *Lakmé* for the Grand Théâtre in Limoges. In 1993 he produced the first revival since 1734 of Vivaldi's *Dorilla in Tempe* and Puccini's *La bohème* for the Théâtre des Arts in Rouen. Since his 1994 *Rigoletto* for DGOS Opera Ireland, he has worked extensively in French opera houses as producer and designer, where his work has included Handel's *Poro* at Nice Opéra and Toulouse; *Die Zauberflöte* in Strasbourg; Rossini's *Otello* in Nice; *La serva padrona* and *Die lustigen Weiber von Windsor* in Paris, the latter at the Opéra-Comique.



**MAX WITTGES / Bass-baritone (USA) – Baron Scarpia**

A graduate of the Curtis Institute of Music Masters Program in Opera, his early career included performances of *Leonore* (the original version of Beethoven's *Fidelio*) at the 1989 Caramoor Festival and Strauss's rarely-heard *Friedenstag*. His

European debut was in Maw's *The Rising of the Moon* at Wexford Festival in 1991; and this was followed by the role of the Commandant in *Friedenstag* in the Netherlands. Dublin heard him in April 1994 when he was Don Fernando in *Fidelio*. Elsewhere in Europe he has sung Amfortas in *Parsifal* with Opera de Nice and Opera de Normandie, the First Nazerene in *Salomé* with Opéra du Rhin, and

Wotan in *Das Rheingold* and *Die Walküre* in Iceland Opera's Ring cycle in Reykjavik. A frequent performer in oratorio, he has appeared with major orchestras and choirs in the United States in a wide repertoire of music that embraces works by Schoenberg, Vaughan Williams and Walton as well as the regular choral masterpieces.



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Brennan Gabriel Mr  
Brennan John B Mr  
Brennan Stephen Mr  
Britton William J Mr  
Brockie Luke Mr  
Brosnan Dr & Mrs J  
Brown Tony Mr  
Broxson Alan Mr  
Bruton P D Mr  
Buckley Joan Mrs  
Burnell A W Mr  
Bustard Aubrey Mr  
Butler Arthur Mr  
Byrne David Mr  
Byrne James Mr  
Byrne John Mr  
Byrne Margaret Mrs  
Byrne Des Mr  
Byrne Dermot J Mr  
Byrne John F R Mr  
  
Caffrey John Mr  
Cahalane Seamus F Dr  
Cahill Richard J Mr  
Cahillane Dermot Mr  
Callaghan Brendan Dr  
Callanan Fionnbar Mr  
Campbell Audrey Ms  
Cantwell Anne Mrs  
Carey P & E Mr & Mrs  
Carey Maura B. Mrs  
  
Carney John D. Mr  
Carney Tom Mr  
Carney Valentine P Mr  
Carolan Adrienne Miss  
Carroll Mella Miss Justice  
Casey Francis A Mr  
Cassidy Hilda Ms  
Chalker Robert P Mr  
Chapman David L Mr  
Citron Laurence B Mr  
Clarkin Niall Mr  
Clarkson W J Mr  
Coffey Mary Mrs  
Coghlan T M & Mary Dr  
Coleman Angela & George  
Collins Alan Mr  
Collis Peter R.H.A. Mr  
Condon Stephanie Mrs  
Condren Leonard & Mary Drs  
Conheady Bried Ms  
Connolly Diana Mrs  
Connolly Mary Mrs  
Connolly James Mr  
Connolly SC Patrick Mr  
Conway Jim Mr  
Corbett J Miss  
Corboy Alice Dr  
Corcoran Breda Miss  
Corr Niall Mr  
Costelloe Patrick M Mr  
Cowen John Mr  
Craigen Eric I B Mrs  
Cranfield Patrick Brig. Gen.  
Creedon G A Mr  
Crosbie Joan M Mrs  
Crotty Thomas P Mr  
Crowley Anthony Dr  
Crowley Ellen Mrs  
Crowley Sheila Ms  
Cuffe Robert C Mr  
Cunningham E.D. Mr  
Curtin Lavinia Mrs  
  
Dalrymple Neil Mr  
Daly Angela Ms  
Darling Michael Dr  
Davidson Norris Mr  
Davidson J M E Miss  
Davitt Grainne Ms  
Deane Joe & Fran  
Deasy Martine Mrs  
Delany Elizabeth Mrs  
Delany Martin J Mr  
Dempsey Kingsley J Mr  
  
Dennis H B Mr  
Dickson Margaret Mrs  
Dillon Anne Mrs  
Dillon Aidan Mr  
Dillon Clodagh Mrs  
Dodd Eileen Ms  
Dolan John Mr  
Dolan Ann E Mrs  
Dolan Eileen Miss  
Donegan Des Mr  
Donnelly Frank Mr  
Dooley Enda Dr  
Dooley Joan Mrs  
Dower Pierce Mr  
Dowling Simon P Mr  
Downes Joseph H. Mr  
Doyle Brian A Mr  
Drumgoole Noel Mr  
Du Pradal Ninette Mme  
Duffy Thomas J Mr  
Dunleavy Patrick Mr  
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Dunne Stephen Mr  
  
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Earley William Mr  
Early William Mr  
Egar George E Mr  
Esse Clement Mr  
Evers Deirdre Mrs  
Evers W J Mr  
  
Fagan Mary A Miss  
Fanning Sheila Mrs  
Farnan Patrick Mr  
Farrelly Tony Mr  
Fawsitt Carol Mrs  
Fennelly John Mr & Mrs  
Fennelly Maedhbhaine Mrs  
Ferrier A M Ms  
Fielding John F Dr  
Finegan Grace Mrs  
Finlay SC William Mr  
Finlay Geoghegan Mary Ms  
Fitzgerald D Ms  
Fitzgerald Nora Ms  
Flegg Jennifer Ms  
Flood Feargus Mr Justice  
Foley Michael Dr  
Forde Cyril Mr  
Fox Elizabeth L Dr  
Freeman Jeanne Mrs  
Fuller R G C Dr

Garvey Anne Clare Mrs  
Giblin May Mrs  
Gibson Patricia Mrs  
Goor Maggi Mrs  
Gordon Stephen Mr  
Gorey Denis & Phil  
Gormley Dermot Mr  
Gormley James Mr  
Grace Ken Mr  
Graham Sylvia Ms  
Greif Emer Ms  
Grey Joe Mr  
Griffin James Dr  
Groarke Patrick J P Mr  
  
Haden Moira Ms  
Hamilton Ebba Countess  
Hannon John C Mr  
Hanrahan Dick Mr  
Hanratty Bernard Mr  
Hanratty Thomas Mr  
Hardaker Tony Mr  
Hautz John R Mr  
Hayes Patrick Mr  
Hearne G R Mr  
Hederman O'Brien Miriam Ms  
Heneghan Brendan Mr  
Hennessy John Mr  
Hennessy Maura Ms  
Herbert Fergal K Mr  
Herberts Liz Ms  
Heyne Frieda Ms  
Hickey Declan Mr  
Hickey Denis Mr  
Hickey Pamela Jean Ms  
Higgins Aideen Ms  
Higgins Niall P Mr  
Hillis Noel Mr  
Hobbs William T Mr  
Hodkinson Mary Mrs  
Hogan Maire Mrs  
Holly Mary Ms  
Holmes William Mr  
Horgan Con Mr  
Hughes F J Dr  
Hughes Margaret Dr  
Hussey Derry & Gemma  
Hutton Kathryn Ms  
  
Igoe John Mr  
Irwin Kay Ms  
Italiano Di Cultura Istituto  
Jennings Breda Mrs  
Johnson Harold Mr  
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Kane Doris Mrs  
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Keane Frank A Mr  
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Kenny Charles Mr  
Keogh Rhona Ms  
Kierans Moira Ms  
Killen Desmond M Mr  
Kindlon T I Mr  
King Edward P. Dr  
Kingston Jerry Mr  
Kinlen Dermot Mr Justice  
Kirwan Rita Dr  
  
Laher M S Dr  
Lavery Ethna Mrs  
Leahy Sarah Ms  
Leavy Maura Ms  
Lee Evelyn Ms  
Lemass Maureen Ms  
Lenehan James Mr  
Lenehan Peter Dr  
Leonard Barry Mr  
Linehan Helen & Donal  
Liston Noreen Ms  
Little Tony Mr  
Liuzzi Paul Mr  
Logan Breda Ms  
Lucas Kenneth Mr  
Lucey Mary Frances Dr  
Lynch Bill Mr  
Lynch Kate Mrs  
Lynch Kevin Mrs  
  
MacCarthy Joan Dr  
MacConville Brendan Mr  
  
MacGann G Mr  
MacGowan W Prof  
MacHale Carmel Ms  
MacMahon Philip Dr  
MacManus Brian Mr  
Madigan Pamela Ms  
Magee Denis Mr  
Magnier Paul Dr  
Maguire A P Ms  
Maguire Louisa & Conor Mr  
Maguire Mollie Ms  
Maher Bryan Mr  
Mangan David G Mr  
Margey Hugh & Cora  
Martin Peter Mr  
Masterson James Dr & Mary  
Matthews Brian Mr  
McAlester Eddie Mr  
McBrinn Catherine Ms  
McCaffrey Roderick Mr  
McCague Eugene Mr  
McCann Adrienne Ms  
McCartan Padraig Mr  
McCaw G A Mr  
McCormac Jayne Ms  
McCormack Philomena Ms  
McCormack James J Mr  
McCormack Paddy Mr  
McCullagh Anne Ms  
McCullough Denis Mr  
MacDonald, Brendan Mr  
McDowell John L Mr  
McDunphy Nuala  
McEntee Nolan Mary Ms  
McEvoy P J Mr  
McGann Gerard Mr  
McGarry John Mr  
McGeown Elizabeth Ms  
McGrath Derek Dr  
McGrane Tony Mr  
McGrath Seamus Mr  
McGuckian Padraig Mr  
McGuinness Kevin Mr  
McHenry Monica Ms  
McHugh John P Mr  
McInerney John F Mr  
McIntyre Michael Mr  
McKay Fiona Ms  
McLoughlin Ann J Ms  
McLoughlin R Fr O P  
McKenna Justin Mr  
McMahon Larry Mr  
McMurry TBH Dr  
McNamara Clare Ms  
McNeice Patrick Mr  
Meade Kevin Mr  
Meade Philip Mr  
Menzies Don Mr

Millar James S Mr  
Milofsky Fay Mrs  
Milofsky Frank Mr  
Moloney Michael Mr  
Molony Ronan Mr  
Molony Eve Mrs  
Montgomery W J Mr  
Moroney Anne Ms  
Moroney Michael Mr  
Mortimer Marie Ms  
Moylan B A Dr  
Moynihan John Mr  
Mulcahy Margaret Ms  
Murakami Ethna Ms  
Murphy Justice Francis Mr  
Murphy Marie Ms  
Murphy William Mr  
Murphy B J Ms  
Murphy John T Mr  
Murray Austin C Mr  
Murray Freida Ms  
  
Neenan William Mr  
Neenan Eileen Mrs  
Neligan David & Miriam Mr  
Neville Anthony J Mr  
New Mary Ms  
Nolan David Mr  
Nolan William Mr  
Ni Dhuigneain Brid Ms  
Nugent Michael Mr  
  
O'Brien F X Dr  
O'Brien Herman Mr & Mrs  
O'Brien J Kenneth Mr  
O'Buachalla Julia Ms  
O'Ceochain Gearoid An tAth  
O'Connell Margaret V Ms  
O'Connor Nuala Ms  
O'Connor John & Viola  
O'Connor Michael Mr  
O'Dalaigh Tony & Margaret  
O'Daly Liam Mr  
O'Donnell Andrew Mr  
O'Donovan Donal Mr  
O'Driscoll Thomas A Mr  
O'Gady Judy Mrs  
O'Grady Jonathan Mr  
O'Hara Patricia Dr  
O'Hara Rosalind Mrs  
O'Hare Anne Ms  
O'Hare Daniel Dr  
O'Keeffe Angela Ms  
O'Leary Barbara Mrs  
O'Loughlin-Kennedy Katherine Ms  
O'Meara Anne Dr  
O'Meara Joan Ms  
O'Neill Ann Ms  
  
O'Neill Desmond Mr  
O'Neill Joan M Mrs  
O'Neill John D Mr  
O'Reilly Charles Mr  
O'Reilly James & Fionnuala  
O'Riada Padraig Mr  
O'Riordan Eamonn Mr  
O'Riordan J D Mr  
O'Rourke Mona Ms  
O'Rourke Terence Mr  
O'Shea Finian Mr  
O'Shea Mary-Rose  
O'Sullivan Kevin Mr  
O'Sullivan Kevin J Mr  
  
Parlon Patrick Mr  
Patton Evelyn Mrs  
Phelan Caroline Mrs  
Potter D J Mr & Mrs  
Power Maire Ms  
Power Laurence Anthony Mr  
Prendergast Mary Ms  
  
Quigley Anthony & Margaret  
Quinn Irene Ms  
  
Redmond Maire Ms  
Regan Brian Mr  
Reid Fergus Mr  
Reidy Breda Ms  
Reihill Ann Ms  
Rennison H H Mr  
Reynolds Brid Ms  
Reynolds Michael Rev  
Reynolds Terry Mr  
Robinson Derek Mr  
Ronayne F Mr  
Rossiter Brendan Mr  
Rountree John Dr  
Rowan Paul E Mr  
Ruane James J Dr  
Ryan John M Mr  
Ryan N M Mr  
  
Schnittger Charlotte Mrs  
Scully Angela Ms  
Shannon Lilian Dr  
Shanik Gregor Prof  
Shelly Denis J Mr  
Sheridan Gerry A Mr  
Sherry Mark Mr  
Sherry Liam Mr  
Skelly O D G Rev  
Smith Joseph G Mr  
Smyth Robert Rudd Mr  
Smyth James & Pamela  
Smyth J W Mr  
Smyth Barbara Ms  
  
Soese Diana Mrs  
Spellman Michael Mr  
Stacey Thomas Mr  
Stack Anne Ms  
Stafford Karen Ms  
Stafford Marion Mrs  
Staunton Tom Dr  
Stein Edwin J Mr  
Stephen Jim Mr  
Stones Willie Mr  
Strickland Bob Mr  
Sullivan Brian Mr  
Synnott D Mrs  
  
Taylor T.D. Mervyn Mr  
Tennyson Geraldine Ms  
Thompson Frank Mr  
Thorn Myles Mr  
Tiernan Declan  
Tiernan Brigid Mrs  
Tierney Martin Mr  
Tierney Mary Mrs  
Tipton G Mrs  
Tittel Dermot Dr  
Tobin Kieran Mr  
Torsney Rosaleen Mrs  
Traynor Celine Dr  
Troy E M Dr  
Tuomey Laurence J Mr  
Tynan Inez Ms  
  
Wall William & Aba Mr  
Wallace Colette Ms  
Wallace Brian Mr  
Walsh Aileen Ms  
Walsh Bernadette Mrs  
Walsh Martin Mr  
Walsh Tony Dr  
Walsh Charles Mr  
Walsh Kevin Mr  
Walsh Maureen Ms  
Walsh Nolie Ms  
Walsh Thomas Mr  
Walsh Kevin G Mr  
Walshe Winifride Ms  
Walton Patrick D Mr  
Ward Dermot & Maeve Mr  
Weatherhead Noel Mr  
Webb Valerie Ms  
Whately William Dr  
Whelan Barbara Ms  
Whitaker Sandra Ms  
White John G Mr  
Woolfe Andrew Dr  
  
Young Wllliam A Mr

# DGOS OPERA IRELAND PRODUCTIONS 1941-1996

Dates indicate the first and most recent DGOS Opera Ireland productions.

<b>Salvatore Allegra</b>		<b>Christoph W Gluck</b>		<b>Gioacchino Rossini</b>
Ave Maria	1959	Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia
Il medico suo malgrado	1962			1942, 1991
		<b>Charles Gounod</b>		La Cenerentola
<b>Michael W Balfe</b>		Faust	1941, 1995	L'italiana in Algeri
The Bohemian Girl	1943	Roméo et Juliette	1945	1978, 1992
<b>Ludwig van Beethoven</b>		<b>George F Handel</b>		<b>Camille Saint-Saëns</b>
Fidelio	1954, 1994	Messiah	1942	Samson et Dalila
				1942, 1979
<b>Vincenzo Bellini</b>		<b>Engelbert Humperdinck</b>		<b>Bedrich Smetana</b>
La sonnambula	1960, 1963	Hänsel und Gretel	1942, 1994	The Bartered Bride
Norma	1955, 1989			1953, 1976
I puritani	1975	<b>Leos Janáček</b>		
		Jenufa	1973	<b>Johann Strauss</b>
<b>Benjamin Britten</b>		<b>Ruggiero Leoncavallo</b>		Die Fledermaus
Peter Grimes	1990	I pagliacci	1941, 1973	Der Zigeunerbaron
				1962, 1992
<b>Georges Bizet</b>		<b>Pietro Mascagni</b>		<b>Richard Strauss</b>
Carmen	1941, 1989	L'amico Fritz	1952	Der Rosenkavalier
Les pêcheurs de perles	1964, 1987	Cavalleria rusticana	1941, 1973	1964, 1984
<b>Gustave Charpentier</b>		<b>Jules Massenet</b>		<b>Ambroise Thomas</b>
Louise	1979	Manon	1952, 1980	Mignon
		Werther	1967, 1977	1966, 1975
<b>Francesco Cilea</b>		<b>Wolfgang Amadeus Mozart</b>		<b>Peter Illich Tchaikovsky</b>
Adriana Lecouvreur	1967, 1980	Così fan tutte	1950, 1993	Eugene Onegin
				1969, 1985
<b>Domenico Cimarosa</b>		Don Giovanni	1943, 1995	The Queen of Spades
Il matrimonio segreto	1961	Idomeneo	1956	1972
		Die Entführung aus dem Serail	1949, 1964	<b>Giuseppe Verdi</b>
<b>Claude Debussy</b>		Le nozze di Figaro	1942, 1991	Aida
Pelléas et Mélisande	1948	Die Zauberflöte	1990, 1996	Un ballo in maschera
				1942, 1984
<b>Léo Delibes</b>		<b>Jacques Offenbach</b>		Don Carlos
Lakmé	1993	Les contes d'Hoffmann	1944, 1979	1949, 1992
				Ernani
<b>Gaetano Donizetti</b>		<b>Amilcare Ponchielli</b>		Falstaff
Don Pasquale	1952, 1987	La Gioconda	1944, 1984	La forza del destino
L'elisir d'amore	1958, 1987			1951, 1973
La favorita	1942, 1982	<b>Giacomo Puccini</b>		Macbeth
La figlia del reggimento	1978	La Bohème	1941, 1993	1963, 1985
<b>Friedrich von Flotow</b>		Gianni Schicchi	1962	Nabucco
Martha	1982, 1992	Madama Butterfly	1942, 1993	1962, 1986
		Manon Lescaut	1958, 1991	Otello
<b>Umberto Giordano</b>		Tosca	1941, 1996	1946, 1981
Andrea Chénier	1957, 1983	Turandot	1957, 1986	Rigoletto
Fedora	1959	<b>Licinio Refice</b>		1941, 1994
		Cecilia		Simon Boccanegra
				1956, 1974
				La traviata
				1941, 1994
				Il trovatore
				1941, 1995
				<b>Gerard Victory</b>
				Music Hath Mischief
				1968
				<b>Richard Wagner</b>
				Der fliegende Holländer
				1946, 1964
				Lohengrin
				1971, 1983
				Tannhäuser
				1943, 1977
				Tristan und Isolde
				1953, 1964
				Die Walküre
				1956
				<b>Ermanno Wolf-Ferrari</b>
				Il segreto di Susanna
				1956

# GAIETY ENTERTAINMENTS LTD.

Administration:	John Costigan Ben Barnes Ronan Smith	Cheif Electrican: Asst. Electrican: Stage Door:	Liam Daly Terry Power Michael McElhinney
General Manager:	Yvonne Sulivan	Usherettes / Ushers:	Michael Corcoran
Marketing Director:	Niamh Martin		James Fitzgerald
Technical Manager:	Martin Keleghan		Sally Keane
House Manager:	Fionnuala Downs		Marie Murphy
Accounts:	Denise Connolly		Mary Vickers
Secretary:	Nuala Cooke		Ciaran Geoghegan
Reception:	Kerry Byrne		David Condron
Box Office Manager:	Alan McQuilan		Andrew Peters
Box Office Supervisor:	Jackie McCormack		Stephen Norton
Box Office:	Liz Moloney Stephen Delaney Susan Maloney Debbie McQuillan Monica Kelly Pat Byrne Paul Grimes		Keith Loscher Paula McDonnell Therese Donohue Joan Skelly Barbara O'Boyle Lisa Rubotham Trevor Kinch
Stage Manager:			
Deputy Stage Manager:			

*The Gaiety wish to acknowledge the support of Pollock Decorations Ltd., H.G.W. Paints and Lever Bros. and Aquaporte.*

## INFORMATION AND SERVICES

**BOOKING INFORMATION:** The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

**GIFT VOUCHERS:** May be purchased at the Box Office.

**LATECOMERS:** In response to general request, late-comers will not be admitted until a suitable break in the performance.

**FIRE PROCEDURE:** In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

**GENERAL INFORMATION:** Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

**KIOSK:** The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

**ICES:** Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

**BARS:** Bars are situated on the Parterre, Dress Circle and Grand levels. All bars are open half an hour before the performance and during the interval. To avoid queuing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

**FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE**  
*If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:*  
**THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone Number: \_\_\_\_\_

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